

BRIA

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Michael Sand, Inc.

29 Harvard Street
Brookline, MA 02146
[617] 566 5599

BOSTON PUBLIC LIBRARY

Memorandum

Sand

**To: Ed Roche, Commissioner
City of Boston, Real Property Department**

From: Michael Sand

Date: April 5, 1988

Re: HarborPark Interpretive Program Planning

Your ideas for a comprehensive directional, informational signage and graphics program for Boston's HarborPark are quite provoking. Yesterday's meeting provided me with a pretty clear sense of what you have in mind.

You have asked me to describe possible approaches the City might consider. Here are my notions:

1. Develop A Definition of the Opportunity

It would be useful to spell out the goals for this program, specifically how such a program could further the goals of HarborPark in general, and HarborWalk in particular.

Included would be:

- a) Enhance Boston's emergence as a center of shipping and international commerce
- b) Encourage commercial development, while preserving the quality of life along the waterfront.
- c) Enhance public access to the harbor and the waterfront
- d) Clarify and maintain each pier and wharf's identity
- e) Support a diversity of uses: maritime and commercial activities, new housing for varied income and household groups, and create create areas for art and cultural facilities.
- f) Rekindle the spirit of community, excitement and vitality relating to Boston's origins.

2. Develop A Comprehensive Statement of Need

The opportunities for an interpretive program should be described in terms which respond to the needs of the public. Some individuals may question the sense or viability of such a program, and you should be prepared to respond to these critics.

Despite the capital costs - which must be estimated - there are over-riding benefits to having such a program in place, and there can be obvious incentives.

Identifying the positive advantages, and showing the effectiveness and intrinsic value of having a coherent and organized approach to how people perceive, get to, arrive at, park, move through, learn from and enjoy this program is essential.

3. Show who it will benefit

There are, as you and Steve Coyle recognize, several audiences to be served by such a program, among them:

- a) Residents surrounding HarborPark, whose perception and day-to-day use of their neighborhoods ought to be enhanced by this program.
- b) Workers in and near HarborPark, whose travel to and from their jobs should be facilitated by this program.
- c) Visitors to HarborPark, whose attraction to our City, the quality of the time they spend here, and their memories (and photographs of their stay) should be measurably improved by this program.

4. Define the Territory

You and your staff will want to delineate the extent of the project, and clarify the site-specific issues of funding, ownership, auspices, installation and maintenance of such a program.

Clearly the BRA is prepared to take the lead in instigating this project, but it need not have to bear the sole responsibility for its implementation. Indeed, the adoption of the program may be more likely if the City is but one of a number of cooperating entities.

5. Identify the Participants and their Roles

There are, to be sure, more than enough agencies and would-be collaborators to sink this project before it gets underway. Your efforts will have to consider the interests, capabilities and sensibilities of other City agencies, as well as the views of the State and Federal agencies involved in current and contemplated interpretive planning initiatives. Normal jurisdictional boundaries and the constraints of parochial outlook, pride, already overburdened staff and severe budget limitations will make this opportunity a challenge.

You will want to develop an approach which retains the authorship of the BRA in leading this effort, while encouraging appropriate kinds of contributions which can come from the NPS, MDC, DEM, Massport, as well as the other public agencies and the public.

The plan should address the needs of existing and proposed developments relating to Fan Pier, Northern Avenue Bridges, Rows and Foster Wharves, the Aquarium, Long and T Wharves, Walk To The Sea, Commercial Wharf, Lewis Wharf, Pilot House, Sargent's Wharf, Union Wharf, Lincoln Wharf, Battery Wharf, Constitution Wharf, North End Playground, Charles River Dam Area, Charlestown City Square and Rapids Warehouse Development, Hoosac Pier and, of course, the Charlestown Shipyard Park.

While this kind of open and cooperative planning procedure is intrinsically less "tidy" than autocratic efforts, it is more likely to result in a program which is ultimately adoptable. There are numerous successful examples of how this is currently being accomplished, and in this project it would be a matter of ratifying the design and implementation process with each of the important potential collaborators at an early stage of the planning process.

6. Identify the Informational/Interpretive Messages

There is a need to clarify and articulate the content of graphic signage, exhibits or other elements that will comprise the program. This task will require a working knowledge of architectural signage, landscape design and site planning issues, historical research and informational design capabilities. Preliminary consultation and reviews with the affected site operators will be required.

Sand

Michael Sand, Inc.

Who We Are/What We Do...A Little History

Since our establishment in 1964, we have focused on developing educational materials, primarily for institutional, non-profit, and governmental clients. The last decade has seen an increasing demand for our museum planning services. Michael Sand has helped develop history, science, and children's museums in cities throughout the United States.

Though we've had the opportunity to participate in many large, ambitious projects, we are a small firm rarely employing more than a dozen people. When larger projects require more substantial staffing, we co-venture with other professionals. This strategy has allowed us to remain close to our clients, many of whom we have served for over two decades.

Our services include:

- Museum Planning
- Educational Materials Development
- Media Development
- Exhibits and Display Systems
- Facilities Planning
- Architectural Signage
- Product Development
- Package Design
- Graphic Design

Michael Sand
President
Michael Sand, Inc.

Michael Sand studied architecture at the University of Colorado in Boulder and graduated with a degree in Industrial Design from the Rhode Island School of Design (RISD) in 1963.

Sand began his career as a designer in the office of Charles and Ray Eames while they were designing the IBM Pavilion for the New York World's Fair.

In 1964, Sand was named Design Director at the Boston Children's Museum where he was responsible for designing and producing the museum's exhibits and publications, including the *Animals & Armor*, *Eskimo Children*, *Size*, and *How Movies Move* exhibits.

In 1965, Michael Sand, Inc. was founded as a firm of educators, designers, and media specialists, working primarily for public agencies and private non-profit organizations.

In 1978, Mr. Sand became the director of the new Children's Museum in Muncie, Indiana, the first of a dozen new museums Sand has helped establish throughout the country.

For three years Sand taught *Museum Planning*, a course for mid-career museum professionals, in Harvard University's Graduate School of Design Continuing Education Program. Periodically, he teaches and lectures at design schools throughout New England.

Sand has designed a number of nationally distributed curriculum programs, for the Educational Development Center, Macmillan, Creative Playthings, The National Fire Protection Association and others. For several years, Sand has immersed himself in educational applications for microcomputers.

A frequent collaborator on large-scale projects, Sand designed the award-winning Lowell National Historical Park (a \$40 million project) as a member of The Lowell Team in the 1970s.

Michael Sand is the father of two daughters, Zoe and Jessica. His wife Margaret is Assistant Director for Administration at the Whitehead Institute for Biomedical Research in Cambridge, Massachusetts.

Michael Sand, Inc.
Current Projects

Michael Sand has been named Master Planner of **EUREKA! The Children's Museum**, which will open in the spring of 1990. Housed in an 1855 railroad shed and surrounded by nine acres, the 32,000 s.f. facility will be the first children's museum in the United Kingdom.

The Sand firm is a member of the team selected by the Commonwealth of Massachusetts to develop a Master Plan for improvement, restoration, and operations of **Georges Island** and **Fort Warren**. Both are listed on the National Register of Historic Places and are designated as National Historic Landmarks. The Sand firm is developing the interpretive program plan for the 28-acre island, which will define the historic, educational, and recreational uses of this urban, public park.

The **National Park Service** recently awarded a contract for preparation of plans for the restoration of *Faneuil Hall* and the *Old State House, Boston*. Sand is a member of the multi-disciplined team led by Goody, Clancy & Associates, Architects, and will be responsible for the development of interpretive programs and exhibits at both national historic sites.

The Sand firm is currently preparing plans for a new outdoor and indoor leaning environment that will be located on three acres of the **National Zoological Park** in Washington, D. C. Sand is collaborating with the Zoo staff and internationally-known Philadelphia-based landscape architects, Coe Lee Robinson and Roesch. In addition to *Rabitat*, the designers are developing additional learning "nodes" that will occur throughout the zoo.

The Museum of Our National Heritage has asked Sand to design their NEH-sponsored exhibit on American folk life, which opens in October 1988. The exhibit, which illustrates the development of the American "folk," will feature traditional artifacts and photographs but will also include an introductory theater, numerous audio and video elements, and activity areas where visitors can listen to and collect their own folklore.

Michael Sand, Inc., is preparing a redevelopment feasibility study on **Battleship Cove** in Fall River, Massachusetts, for the U.S.S. Massachusetts Memorial Committee. The study focuses on the interpretive programming of a number of institutions located on the waterfront, including the Battleship Massachusetts and the State Heritage Park.

For **Prime Computer**, Sand is designing an exhibit that utilizes Prime's newly developed space planning software. The exhibit invites visitors to take control of a \$100,000+ computer to determine an optimal site for locating a new business - in this case, an ice cream store. The exhibit is due to be first installed this winter, at The Computer Museum in Boston.

Harvard University's Graduate School of Design has recently engaged Sand to design a meeting room and gallery that will acknowledge and commemorate past Deans, Chairmen, and Tenured Faculty.

For the **Somerville Community Museum Collaborative** Michael Sand, Inc., is contributing to the design of a participatory exhibit and set of classroom curriculum kits that explore the phenomena of light.

Professional History

Michael Sand

Exhibition Buildings and Programs

Allen County Museum

Lima, Ohio

The Allen County Museum houses a collection of extraordinary artifacts assembled by the museum's principal benefactor. Sand was retained to develop a network of five "Hands-On-History" exhibits that link these disparate materials.

"This Way to the Revolution"

Boston 200

Boston, Massachusetts

In 1974, Sand was hired by Boston 200 to develop the conceptual plan for the centerpiece of Boston's Bicentennial celebration. Heading a team of 22 historians, researchers, writers, media specialists, space planners, designers, and craftsmen, Sand developed the schematic design for a 12,000 s.f. exhibit in which visitors were invited to play their part in events leading to the American Revolution.

Capital Children's Museum

Washington, D. C.

When D. C. parents and educators organized to establish a museum for "participatory" learning, Sand was hired to do the feasibility study. The study was adopted as a funding proposal and then used as the initial development plan for the Capital Children's Museum.

The Children's Museum

Boston, Massachusetts

In 1964, Director Michael Spock asked Sand to join him in redeveloping the museum as a participatory environment. Sand was responsible for many of the museum's most popular hands-on exhibits including **Size** and **How Movies Move**. More recently, the museum asked Sand to redesign the museum's exhibit kits that are rented to schools throughout New England.

Chattahoochee Nature Center

Roswell, Georgia

Sand collaborated with the team of Edward D. Stone, landscape architects, to design an interpretative nature trail along with an interactive theater and other hands-on exhibits in the soon to be built educational facility.

Commonwealth Museum

Boston, Massachusetts

Sand was contracted with the Massachusetts State Archives' Commonwealth Museum and designed an interactive exhibit celebrating the bicentennial of the U.S. Constitution. **"By What Right"** features a series of vignettes in videodisk format that encourage visitors to confront provocative civil liberties issues that affect our daily lives. Working with a software development firm, Sand also designed an animated timeline highlighting the two hundred year history of the Constitution.

The Computer Museum

Boston, Massachusetts

In the fall of 1986, The Computer Museum, Sand designed an exhibit on the history of the pocket calculator, **"On One Hand . . . Pocket Calculators Then and Now."** Sand designed nine demonstration areas to involve the visitor in the history of pocket calculating.

In 1986 Sand designed the \$450,000 permanent exhibit, **"Smart Machines,"** an exhibit of robots and artificial intelligence. The exhibit opens with a recreation of a currently popular Maxell advertisement of a "Robot Frankenstein Set," and includes 25 of the most significant pioneering efforts of robot development featured in a "Robot Theatre," as well as 30 hands-on computer exhibits and a historic timeline.

Using in-house desktop publishing capabilities, Michael Sand, Inc., designed The Computer Museum's Quarterly **Report** from late 1986 through early 1988.

Franklin Park Zoo
Boston Zoological Society
Dorchester, Massachusetts

The Boston Zoological Society retained Sand to redesign The Children's Zoo and to design exhibits for a new Bird House and Aviary. In the course of this project, Sand designed the society's familiar "Elephant" logo and an extensive series of interpretative graphic panels. Sand also developed over two dozen participatory exhibits, including duplicate sets of climbing apparatus inviting visitors to compare their own locomotive abilities with gibbons, mountain lions, and goats.

Freedom Trail
Boston National Historical Park
National Park Service
Boston, Massachusetts

As subcontractor to the office of David Crane & Partners, Sand designed the bronze and granite trail markers that guide visitors along Boston's Freedom Trail.

Higgins Armory Museum
Worcester, Massachusetts

The firm has designed a series of interactive exhibits for the newly renovated **Quest Gallery**. These exhibits invite visitors to use Rubik's cube style puzzles to discover aspects of medieval daily life, to explore the restrictions and flexibility of armor, and to learn about the strategies of medieval wars through play with simple and complex games.

Report to the 95th Congress
Lowell National Historical Park
Lowell Historic Preservation Commission
Lowell, Massachusetts

Sand designed the exhibits and the educational and cultural programs included in a proposal to establish a National Park in Lowell, Massachusetts. As a member of The Lowell Team, a joint-venture including architects Gelardin Bruner Cott and urban planners, David Crane & Partners, Sand worked with federal, state, and local officials to describe an ambitious but feasible development plan. In 1978 Congress enacted legislation creating the park and authorized \$40 million to implement the plan. Sand's presentation won several design awards.

Preservation Plan
Lowell Historic Preservation Commission
Lowell, Massachusetts

As a member of the Moore-Heder Team selected to prepare an eight-year implementation plan for Lowell's Preservation District, Sand authored educational programs and exhibits, including plans for a new cultural center and museum complex--a central element in the new National Park.

Logo and Signage
Lowell Heritage State Park
Massachusetts Department of Environmental Management
Lowell, Massachusetts

Working with David Crane & Partners to develop the Lowell Heritage State Park, Sand designed the park's logo and signage system, now well known to area residents.

The Muncie Children's Museum
Muncie, Indiana

Sand designed and served as initial director of the Muncie Children's Museum. The project entailed renovation of a downtown commercial building and development of all exhibits. Sand received invaluable assistance on this project from graphic design, architecture and planning students while serving as a visiting faculty member at Ball State University.

In 1986 Sand was invited back to design another interactive exhibit in conjunction with the museum's 10th birthday.

Museum of Afro American History
Boston, Massachusetts

On October 11, 1987, the African Meeting House, the oldest extant black church in America, reopened to the public for the first time in 100 years. Sand was asked to design the exhibit and audio visual programs that would commemorate the heritage of the Meeting House and the black presence in Boston.

Museum of Science

Boston, Massachusetts

Sand was contracted to develop a token-operated computer arcade, *Computercade*, which is designed to bring revenues to the Museum. The arcade is equipped with 5 Macintosh computers, each with custom-designed software games. *Computercade* was installed in the lobby of the Museum's new Mugar Omni Theater in the spring of 1987.

National Scouting Museum**Boy Scouts of America**

Murray, Kentucky

Sand was retained by the Boy Scouts in 1983 to plan and design a new 50,000 s.f. museum describing Scouting's origins and current significance. Designed throughout to reflect Scouting's challenges, the museum visit begins with an outdoor obstacle course and coaxes visitors on to exhibits where they may articulate values, share personal experiences in Scouting, and test their own Scout know-how.

More recently, Sand has designed a new interactive interviewing exhibit at the Museum. Working with a team of software developers, Sand produced "Getting Acquainted" in which Irving the computer asks visitors to help him earn his "Communications" merit badge by answering his questions. The resulting database will help the Museum develop a mailing list and other marketing ideas.

Sand also designed the Boy Scouts of America pavilion for the *1987 World Scouting Jamboree* in Sydney, Australia. The interpretive plan for the pavilion includes a "Purposeful Pursuit Quiz," innovative graphic displays, special NASA-produced videotapes, and an animated, computerized timeline highlighting the history of Scouting.

Old South Meeting House**National Park Service**

Boston, Massachusetts

Sand developed the conceptual plan for an exhibit that interprets the role and significance of Old South during the American Revolution and in subsequent generations. In addition to displaying artifacts, the plan calls for animated puppets and models, interactive maps, and audio interpretation by means of a hand-held FM broadcast system.

Visitor Center
Old Sturbridge Village
Sturbridge, Massachusetts

OSV retained Sand to redesign the entry way, admission, and membership areas, and to design a new introductory exhibit that would provide arriving visitors with an overview of 19th-century American lifestyles. Sand worked with curatorial, education, and security staff to revise the circulation plan, furnishings, and signage.

R. Buckminster Fuller Exhibit
Museum of Science and Industry
Chicago, Illinois

Almost ten years before his death, Fuller asked his former architectural and engineering colleague William Wainright to develop an exhibit that was to become the first major retrospective of Bucky's career. Wainright asked Sand to research and co-develop the exhibits, including a number of participatory explanations of Fuller's geometries and an enormous space frame and tensegrity tower structure first installed in the main rotunda of the museum.

Magnet School Program
University of Lowell
Lowell, Massachusetts

Under contract to the Graduate School of Education, Sand co-authored the initial proposal to the Lowell Public School Department to establish a series of six magnet schools in Lowell. Sand's proposals were published and discussed in a series of public hearings, resulting in the adoption of Lowell's Magnet School Program.

Michael Sand
Professional History
Architectural Signage & Retail Environments

Rix Drug Stores
Chestnut Hill, Massachusetts

Sand was selected to create the prototype "flagship" store for this discount drug chain.

New Boston Bank and Trust
Boston, Massachusetts

In addition to specifying the interior and furnishings for the new bank's main branch, Sand designed an unusual facade that garnered considerable attention from the public and the press.

The Garage
Cambridge, Massachusetts

Wasserman Development Corporation converted a Harvard Square landmark into a multi-story retail complex. Sand designed the original exterior and interior awnings, signage, lighting, and supergraphics.

1105 Massachusetts Avenue
Cambridge, Massachusetts

Sand designed the logo and a signage program for this mixed commercial and residential building.

D'Angelo's Restaurants
New England

Sand developed a novel logo and signage program to distinguish his client, a chain of sandwich shops, from a well-known supermarket.

Tremont on the Common

Boston, Massachusetts

Sand developed a graphics program for the health facilities at this downtown residential complex.

Sixty State Street

Boston, Massachusetts

Cabot, Cabot and Forbes retained Sand to design a sidewalk exhibit explaining various high-rise construction techniques during construction of this office tower.

Michael Sand **Professional History**

Educational, Informational, and Communications Programs

American Science and Engineering Company Cambridge, Massachusetts

AS&E retained Sand to design a series of science kits to be sold on a subscription basis. The kits, intended to be distributed by Time/Life Books, covered elementary topics such as Magnetism, Electricity, and Lenses.

Boston Transportation Planning Review Boston, Massachusetts

The BTPR was established to review alternative alignments for the Southeast Corridor development. Because the development was likely to cause severe disruption to several communities, officials recognized an obligation to inform the public of the anticipated construction plans, and to elicit public opinion to the alternate proposals. Sand prepared and designed printed, projected, and exhibit materials that were used in the community meetings that took place.

Boston University Public Management Program Boston, Massachusetts

Robert Weinberg, the founding Chairman of the Department and Chairman of the Board of Massport, retained Sand to design the original and subsequent editions of the University's program descriptions, catalogs, and recruitment materials.

Creative Playthings Princeton, New Jersey

Sand was the co-developer with William Warntz (then director of Harvard University's Laboratory for Computer Graphics) of a New Geography curriculum. The course provided materials for elementary school-aged youngsters on a broad range of topics dealing with Spatial Geography -- explaining *why* things occur in nature (as opposed to *where* they happen, which is the method of more traditional Descriptive Geography programs).

Cultural Education Collaborative

Boston, Massachusetts

Over the past ten years Sand has designed publications for the Collaborative, an organization that promotes educational and cultural programs between schools and institutions on a statewide basis. Sand also developed materials for the CEC's Institute for the Arts.

Hampshire College Catalog

Amherst, Massachusetts

College President John Duff retained Sand to design the first catalog for this innovative new school. Sand subsequently designed recruitment and admissions literature for the college.

Harvard Community Health Plan

Boston, Massachusetts

Before HCHP opened its first health treatment center in Kenmore Square, Sand was retained to design the descriptions of the plan, its facility, and all marketing materials. The firm subsequently designed numerous additional promotional materials, including a number of bilingual brochures.

Harvard University Graduate School of Design

Cambridge, Massachusetts

For several years Sand taught a mid-career course for museum professionals, designers, educators, and administrators as part of the Continuing Education and Special Programs. **Resourceful Planning** and **Don't Plod, Plan** were two of the courses that Sand taught.

Social Studies Curriculum Program

Education Development Center

Cambridge, Massachusetts

For seven years Sand served as Design Director for this highly acclaimed curriculum development group, responsible for the design of **Man: A Course of Study; People and Technology; From Subject to Citizen; Exploring Human Nature; Exploring Childhood**, and several other elementary and secondary school curricula. During this period funding for these projects came from the National Science Foundation, the National Endowment for the Arts and Humanities, and the Carnegie, Ford, and other foundations.

Governor's Office
Commonwealth of Massachusetts
Boston, Massachusetts

Governor John Volpe's decision to consolidate 438 separate state agencies who each reported directly to him under a new functionally organized secretariat structure led him to set still another agency, The Office of Planning and Programs, to implement the concept. OPPC asked Michael Sand to put together several presentations that the Governor made to key legislative and business leaders to brief them on his intentions. Sand was contracted to develop the official state publications describing the restructuring.

Learn Not To Burn Curriculum
National Fire Protection Association
Quincy, Massachusetts

The first comprehensive K-12 elementary school fire safety curriculum, **Learn Not To Burn**, is now in use in over 25,000 classrooms from coast to coast. NFPA publishes this and other instructional materials, including posters, pamphlets, and checklists designed by Michael Sand.

MacMillan and Company
New York City, New York

As part of a series of Early Learning materials, MacMillan retained Sand to develop a number of manipulable reading games. Sand designed several puzzles, games, and moveable letter devices for the publisher.

Mayor's Office
Boston, Massachusetts

During the first two administrations of Kevin H. White, Michael Sand was occasionally called upon to develop instructional or promotional materials for the Mayor. Often these were materials used in briefings, press conferences, or public appearances. Also during this period, Sand performed work for other city agencies, including the **Boston Redevelopment Authority, Public Facilities Department, Office of Public Service, Real Property Department**, and the **Office of Cultural Affairs**. During this period the city contracted with Sand to produce displays, exhibits, publications, and slide presentations.

Mayor's Office

New York City, New York

During the administration of John V. Lindsay, Sand was retained as a consultant to several public safety projects, among them the **Support Your Local Burglar** campaign, **Operation Safe City**, and a **Security Devices Training Program** for the Police Department.

G. D. Searle

Lexington, Massachusetts

A Searle subsidiary, Searle Medidata pioneered the use of computers for automated multi-phasic health testing (AMHT). Sand undertook several projects for Searle, including co-producing **The State of The Art**, a 12-minute 16mm motion picture describing AMHT. He also redesigned the visitor reception area of the company's Route 128 offices.

Massachusetts Society for the Prevention of Cruelty to Animals

Framingham, Massachusetts

Visitors arriving at the MSPCA's Macomber Farm must pass through the Visitor Center, which houses an historical exhibit that describes **The MSPCA Then . . . and Now**, designed by Michael Sand. The Society also engaged Sand to completely redesign the existing **Nature Center** exhibits, which now include a dozen new participatory devices, challenging youngsters to find solutions to problems that relate to animal morphology, habitats, and behavior.

seum of Science in Boston, for example, Sand created a coin-operated arcade to make people comfortable with the Mac by allowing visitors to play with several programs. The ComputerCade is controlled by special software; people can design faces using *Mac a Mug*,

seum in Murray, Kentucky. A special version of *Filemaker Plus* enables people to enter comments about their visit to the museum. Sand wants to ultimately see printers coupled to the Macs, so people can take away souvenirs of their museum experience



Michael Sand's firm has devised unique ways of employing Macintoshes as part of interactive museum exhibits.

play or compose music with *Studio Session*, play a round of racquetball with *Smash Hit Racquetball*, or have *Arsmagna* find all the anagrams for their name.

At Commonwealth Museum at the Massachusetts State Archives Building, the Mac is used as a historical time line—a visual database containing information about presidents, geography, the Constitution, population, and so on. You scroll along the time line and click on a year; buttons appear for the four topics, and clicking one of them displays the appropriate information. As in a hypertext system, clicking again displays another layer of information. To keep the interface simple, people who use the Mac at the exhibit don't have to deal with the keyboard—the Turbo Touch trackball is the only input device.

Sand has also installed Macs at the National Boy Scout Mu-

ComputerCade



Michael Sand, who heads a Boston museum-planning and media-development firm, has been incorporating the Macintosh into museum exhibits across the country. At the Mu-

Documenting The Spirit Of The Constitution

Three museum exhibits on the Constitution's Bicentennial have opened in the Boston area, presenting a rich mixture of history and contemporary issues. Using live drama, videos, photographs, archival material, cartoons and literature, the exhibits reveal the Constitution is as vital and controversial today as it was during its creation 200 summers ago.

Actors arguing about four Bill of Rights issues will likely spur debates among visitors to "By what right . . . **The Constitution and Civil Liberties**," a year-long exhibit on the first 10 Amendments at the Commonwealth Museum, the state's museum for Massachusetts history at the new Archives Building in Dorchester.

Using persuasive arguments in the video presentation, the actors discuss pornography, the death penalty, prayer in the classroom and unreasonable search and seizure. "Pornography has no place in our society . . . The Constitution is supposed to protect us. But it allows newsstands to sell this junk," says a man standing on a streetcorner.

A classroom teacher believes religion has a place in public schools. "I want to go back to having my class pray together at the beginning of the day. That's what freedom of religion means to me," she says.

Stephen Cole, museum curator of exhibits, sought advice from the American Civil Liberties Union, former Watergate prosecutor Archibald Cox, attorneys at the Secretary of State's office and constitutional law experts in compiling the exhibit.

"Our notion was that it was important for citizens to be able to think about how the Constitution affects their lives currently. It seemed to us that one of the places the Constitution has the most impact is in the area of civil liberties," said Cole.

Visitors begin in a room plastered with newspaper clippings from an ACLU collection recounting Bill of Rights issues going back as far as 1930 in Massachusetts. Lights flash and headlines shout: "Children Back to School but Refuse Flag Salute" and "Legal Leaders Join Against School Prayer," while voices on loudspeakers shout: "Whatever happened to Innocent until proven guilty?" and "I don't want these people in my neighborhood."

The exhibit's centerpiece is the interactive videodisc presentation, developed by Mystic River Productions in Boston. "Each actor presents a pretty powerful argument. We wanted people to react strongly," said Cole. "We haven't taken a standard liberal argument. We thought we'd mix up attitudes."

Spectators may cast votes on the constitutional concepts which relate to the debates: freedom of speech, freedom of religion, unreasonable search and seizure and cruel and unusual punishment. "These issues are complex. Many people haven't made up their minds, but at least this gives them a chance to think about them," said Cole.

After the first vote, Boston's Sam Adams, who urged 18th-century lawmakers to add a Bill of Rights to the Constitution, plays the devil's advocate. "He provides historic perspective and echoes the general feelings and opinions in the 18th century," Cole noted. For each point the speakers raise, Adams, a life-size puppet in the corner portrayed by the voice of Robert J. Lurtsema, says, "But what about . . ." The Bill of Rights amendment is shown, and visitors cast another vote, which is tallied with previous visitors' votes so voters know where they stand. For example, on the question of whether visitors favor the death penalty, 390 visitors voted for it, and 175 against it by early last month.

The exhibit includes a computerized timeline of the nation's and the Constitution's history from 1787 to the present. Developed by Learningways, Inc. of Cambridge, it includes major Supreme Court decisions, events like the 1840 discovery of Antarctica, and Transcom in 1986, population surveys and a national map.

Commonwealth Museum - 220 Morrissey Blvd., near the Kennedy Library, Dorchester. Telephone 727-9268. Hours: Monday through Friday 9 a.m.-5 p.m., Saturday 9 a.m.-4 p.m. Free. Through March. "By What Right . . . The Constitution and Civil Liberties."

BUSINESS

Brookline designer helps museums come alive

By PAUL KATZEFF

THE luncheon conference got under way with Michael Sand passing around the booty he had brought back from the Mac World Show, a computer trade show in San Francisco. First around the large, circular office table was a gray mouse puppet, ideal for keeping your Apple mouse no-tech and cute. Everyone agreed the mouse's granny eyeglasses are a charming touch, "the cat's meow," someone suggested.

Soon the discussion progressed to such matters as the office rent, scheduling the office Christmas party — last year's, not next's; and who is more likely to steal components from a current project — the client's staff or visitors.

It was the weekly staff meeting at Michael Sand Inc., a firm in Brookline specializing in the design of museums. Every Monday, over sandwiches and salads, the staff talks through the business at hand.

The conference suffers no shortage of whimsy, and that's no accident, for one of Sand's priorities is to break away from the ordinary.

"We want to excite people's imaginations," says Sand, founder of the firm in 1964.

It is an outlook that translates into hands-on exhibits in museums, whether they are hand-cranked movie machines or computerized interactive videos resembling those in any arcade. The emphasis is on the playful.

That approach rules in the museum world. In the last decade, museums have been built or renovated to resemble playgrounds more than your grandmother's dusty attic,

with objects sitting in lifeless repose. "One reason is they work better that way," says Sand. "The other is that with theme parks and other competing educational facilities being so lively, museums are becoming more market sensitive, realizing they have to do more to compete for visitors."

Sand brings this perspective to his current roster of projects, which includes designing the new national museum for the Boy Scouts of America, as well as exhibits at Boston's Museum of Science and the Higgins Armory Museum in Worcester.

His firm also works outside the realm of museums, developing such things as instructional materials for government agencies, a new grade-school geography curriculum and the prototype for new Rix Drug Stores. His firm also performs graphic design services, but prefers to do that only as part of a broader design project.

Sand's is one of only a dozen firms that specialize in museum design work. Much of this type of work is won by larger architectural firms, which design many types of facilities.

Sand says his firm's annual gross is less than \$1 million. Tony Streeter, former general manager of the Cambridge Seven architectural firm, estimates only the largest museum-design boutiques gross as much as \$5 million annually.

"There just aren't that many museums," Streeter says. "And architecture firms can compete for work by offering a full complement of services."

Still, comprehensive approach and cost were two reasons Sand's firm beat competing architecture



Staff photo by Barry Chun

DESIGNER: Michael Sand, president of the museum exhibit design firm by the same name, stands by one of the 'living' designs his company created, a likeness of Revolutionary War hero Sam Adams. The mannequin is part of an exhibition celebrating the bicentennial of the Constitution of the United States.

firms for work on a new computer exhibit in the Museum of Science's atrium now under construction.

"He was willing to do the whole thing," says Inabeth Miller, museum head of educational technology. "He took over the entire management of the project and was extremely accessible. ... It was also less expensive to hire Michael. A large architectural firm would charge three times more."

Sand got his start while still a student at Rhode Island School of Design. He began to design medical equipment and toys, something he describes as "problem-solving, not decoration."

One summer job found him in the office of Charles and Ray Eames, perhaps best remembered for their chair design, when they were designing

the IBM Pavilion for the New York World's Fair. In 1964 he was named design director at the Children's Museum in Boston. A year later he left to form his firm.

Sand says his firm's focus has broadened. "In the first 10 to 15 years, 95 percent of our work was on exhibits and curriculum," he says. "In the last 10 years, half our work has become conceptual development."

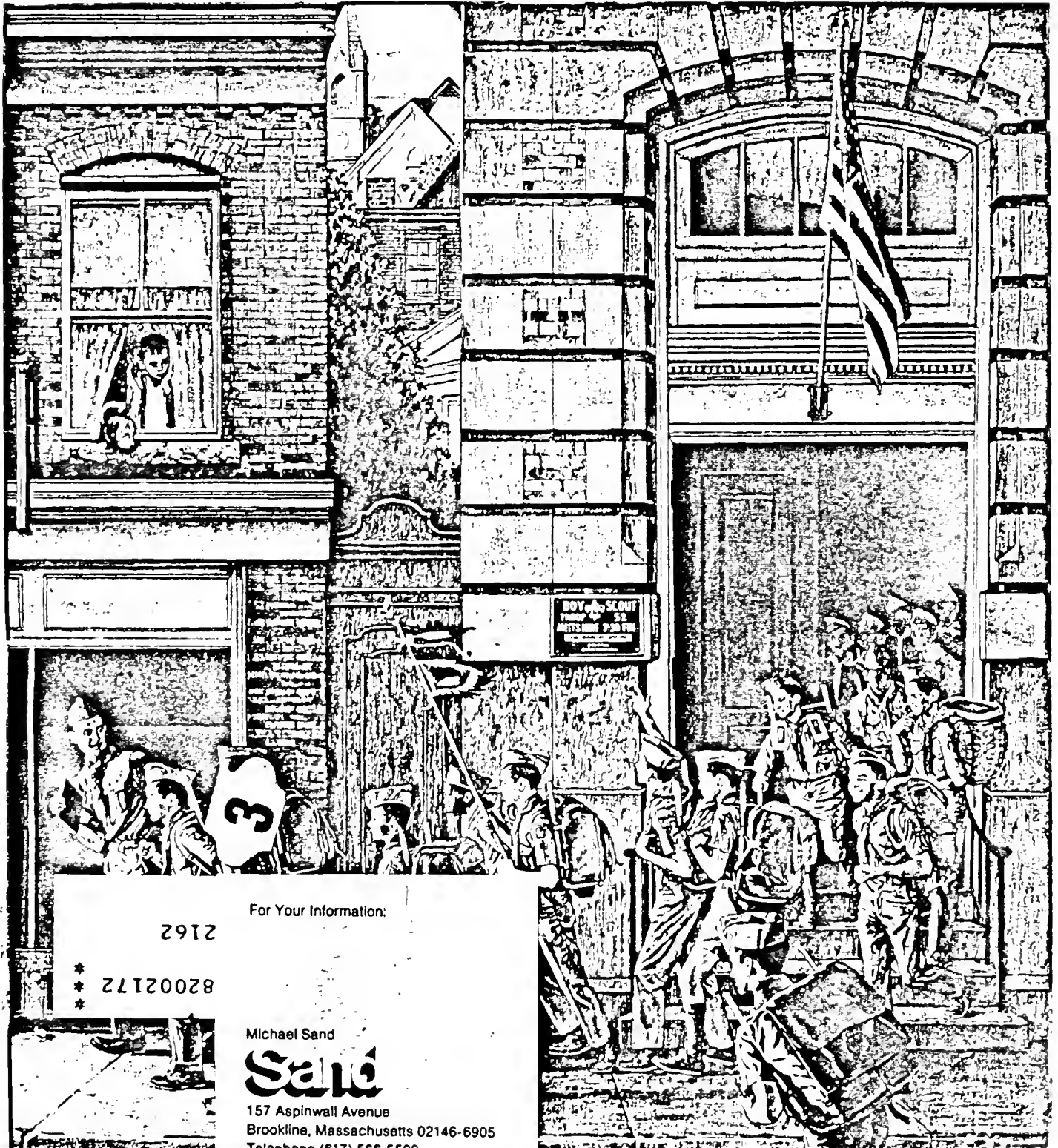
That's what he sees as his shop's specialty, particularly for non-profit institutions. "Our offices are unique in that we're focused on non-profits and exhibit content. We're the only ones that I know of that immerse ourselves in that way," Sand says.

"We tend to make noisy museums," Sand adds. "That's because people tend to learn when they're entertained."

Scouting

A FAMILY MAGAZINE
SEPTEMBER 1986

NORMAN ROCKWELL:
A FRIEND FONDLY RECALLS HIS WORKING DAYS
WITH THE FAMOUS ILLUSTRATOR



For Your Information:

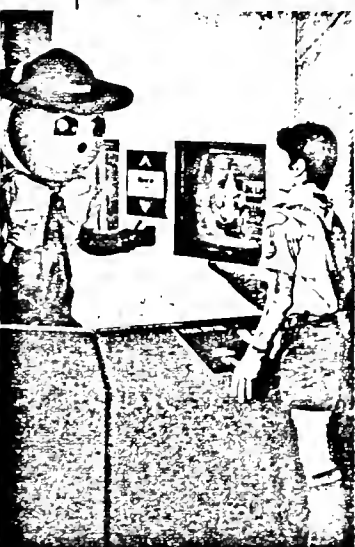
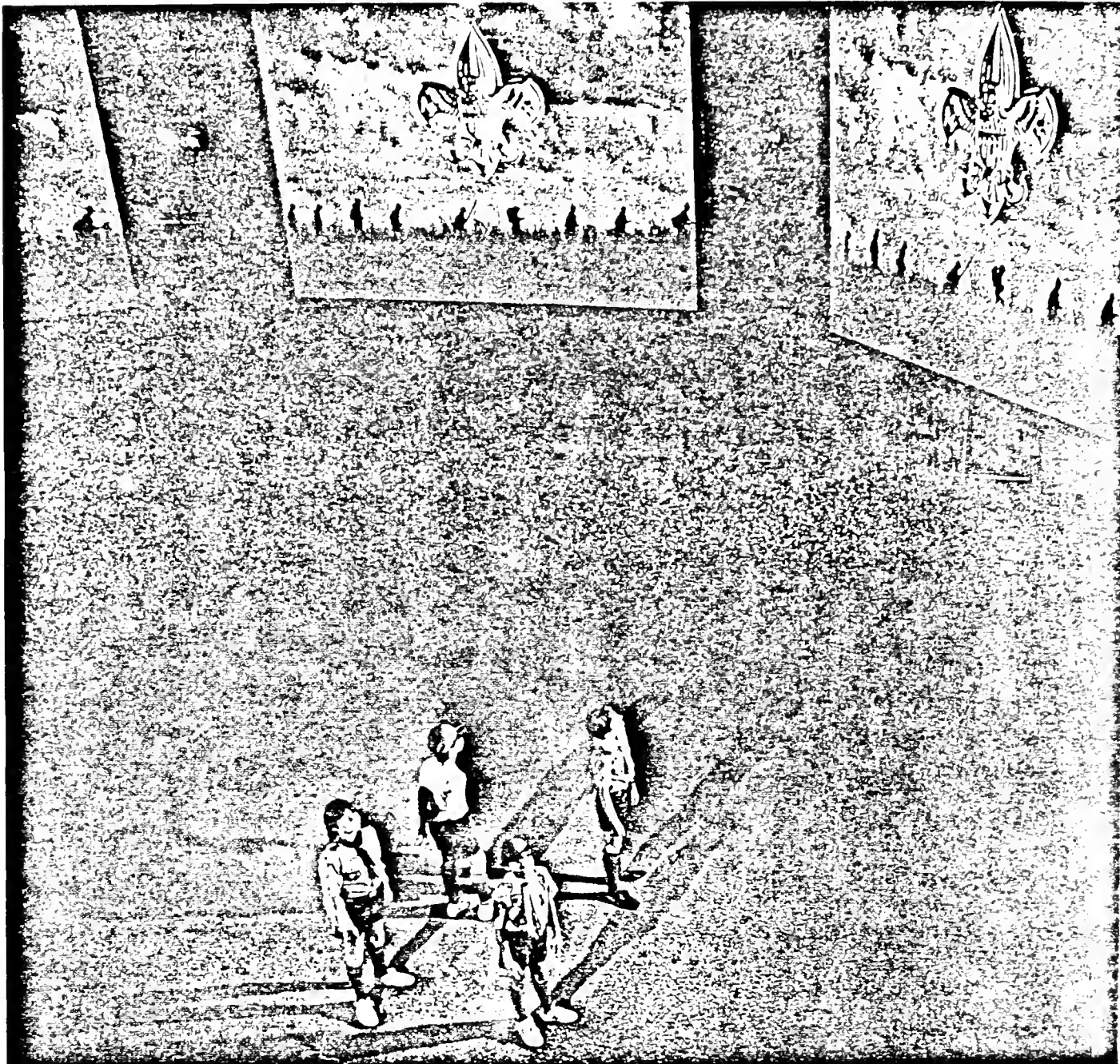
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Michael Sand

Sand

157 Aspinwall Avenue
Brookline, Massachusetts 02146-6905
Telephone (617) 558-5500

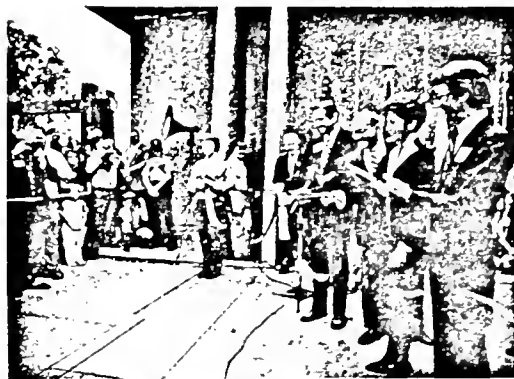
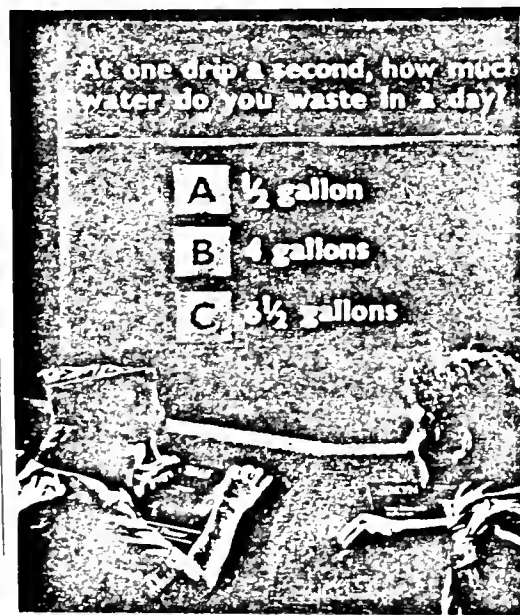
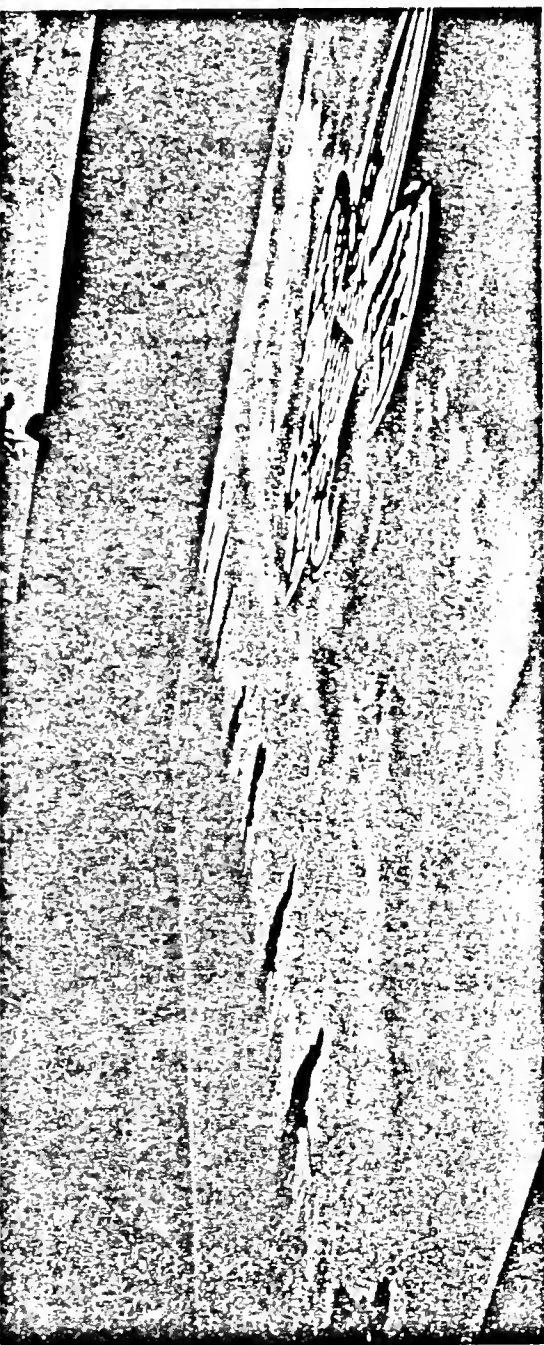


OUR NEW BSA MUSEUM— BIGGER AND BETTER THAN EVER

BY KEITH MONROE

PHOTOGRAPHS BY GARY SIGMAN

*A living history of Scouting, presented with
robots, video discs, live shows, and lots of fun
on tap for visitors to Murray, Kentucky.*



Most Scouters were perplexed, if not shocked, when they heard in 1981 that the BSA planned to reestablish its historical museum in a small town in Kentucky. As the plans went forward, more surprises emerged.

Surprise 1: A senior vice-president of a big and prestigious museum left his secure job there to become director of the BSA's yet-to-be-reborn museum. "My professional peers wondered if I had taken leave of my senses," admits Darwin Kelsey, 46, the man who made the move.

Surprise 2: A \$6,000,000 fund raising campaign provided the capital needed to greatly expand and improve museum exhibits and programs.

Surprise 3: When it opened last May, four years behind original estimates, the new national museum of the BSA turned out to differ spectacularly from its previous incarnation and seems destined to attract bigger crowds than the earlier institution.

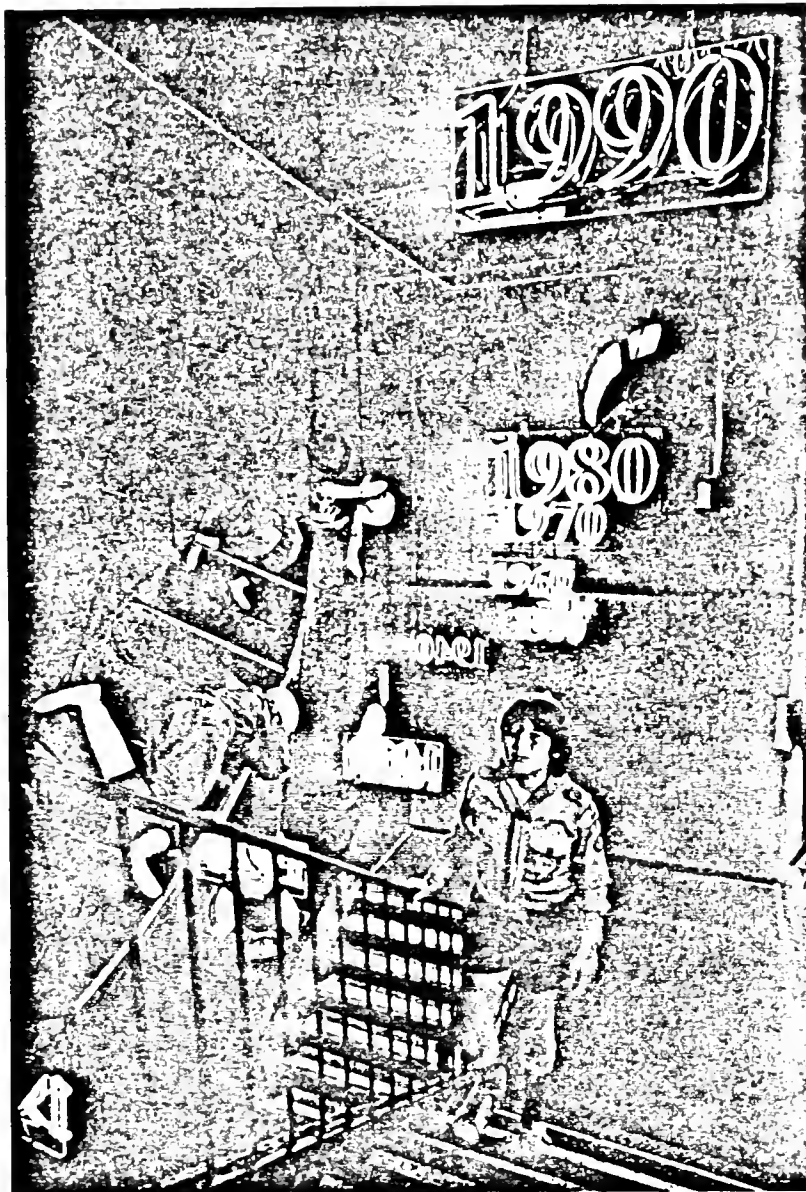
How could all this happen? To understand, let's look back to 1979 and earlier. From 1959 to 1979 a national Scouting museum was operated adjacent to the national office. It was originally known as the Johnston Historical Museum to honor the Gale F. Johnston family, donors of the building and many exhibits. In 1979 the BSA national office moved from North Brunswick, N.J., to Irving (just outside Dallas) in Texas, and the museum's collections were placed in storage until a new home could be found for them.

In its original location the museum had attracted vacationing Scout families and touring Scout groups. But efforts to relocate the museum in the Dallas-Fort Worth area failed.

A special committee of the national Executive



(Far left, opposite page) He walks, he talks (sometimes too much). He's Murray the robot, official greeter. (Large photo) Scouts gaze at the 360-degree screens of one museum theater. (Left, bottom) Exhibits let anyone test his smarts in subjects like conservation. (Left, top) Official opening ceremonies saw BSA National President Charles M. Pigott, Chief Scout Executive Ben H. Love, Murray University President Kala M. Stroup, and trustee Bill Beasley cut the ribbon barring entry to the building. (Upper left) One view of outside of the huge museum. (Above) Local Kentucky Scouts try their hands at a compass game.

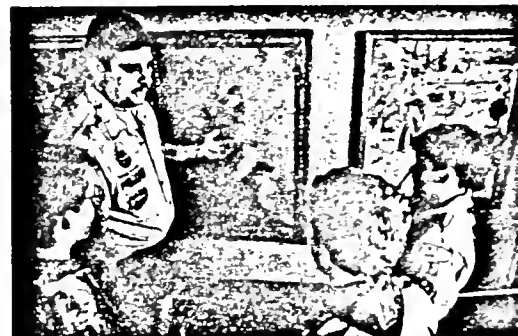


(Above) Matthew Falwell ascends "Stairway of Time" for a futuristic look at Scouting. (Right) Youngsters usually want to enter museum through or over obstacles of Gateway Park. (Right, top) Scouter Tom Northrop shows details of a Norman Rockwell painting to his Scouts. (Right, bottom) Talking mannequin of Scouting pioneer Ernest Thompson Seton holds visitors' attention.



Board began seeking a better site and got offers from several cities. Word of the search came to Dr. Constantine W. Curris, president of Murray State University and a volunteer Scouter. A big two-story building on his campus would soon be vacant. It had been constructed in 1969 as a "laboratory school" for training student teachers, but later its teacher training moved off-campus into school systems. The structure became a temporary home for student services. But when a new \$8 million student union build-

Local Kentuckians, national benefactors, and the BSA raised \$6 million to make it possible for the public to see, hear, and feel the history of Scouting.



ing was ready, the older building, valued at \$2.5 million, became available.

Curris thought it could make a good museum. It contained nearly 50,000 square feet, including a small theater, a gymnasium, and a lobby with plenty of space for exhibits.

Its site was handy to campus resources such as printing, eating places, libraries, specialized tradesmen, and other everyday needs of museum. Wouldn't the BSA prefer this to building in a crowded metropolis?

Curris sent in a proposal. The BSA search committee was incredulous at first. Why consider transplanting its cherished museum to town of 14,000 in the wilds of southwest Kentucky?

There were reasons. Three interstate highways pass near Murray. St. Louis, Memphis and Nashville lie less than 220 miles away. In fact, nearly one third of all American families can reach Murray in a day's drive, because it is within 500 miles of Chicago and Detroit to the north, New Orleans to the south, and Kansas City to the west.

And indeed 12 million vacationing Americans drive near Murray each summer, flocking into the scenic "Land Between the Lakes" for camping, fishing, swimming, water skiing, sailing, canoeing, or lazing. Lake Barkley at

Kentucky Lake, connected by waterway, are said to be the world's biggest man-made body of water, with 3,300 miles of shoreline. And the 170,000 uninhabited acres between them is designated as a national recreation area.

So in July, 1980, the committee

especially the history of ordinary people's existence, and trying to bring it to life. This was why he went to Massachusetts as a research historian for Old Sturbridge Village, a "living museum" famous for its resurrection of 1830 rural life.

especially what he called "hands-on, participatory experiences" where adults and youngsters might play games, tackle problems, be part of simulated Scouting situations. The trustees realized they confronted a showman as well as a scholar.

"Wait," someone said. "The museum's existing collections are valued at seven million dollars. Do you propose to stuff them into an attic?"

"Not at all. Many paintings, posters, and other artwork by Rockwell, Seton, Baden-Powell, and others can be interestingly and safely included in the exhibits. So, too, can many uniforms and pieces of equipment. The remaining insignia, documents, and literature can be quickly available to serious students in a 'library of artifacts,' computerized for ready reference."

Weeks of intermittent talks followed. Money was seldom mentioned. Kelsey recalls now, "Both Murray State and the Scouts felt they had finances pretty well in hand. No problem was apparent." Not until he was hired early in 1982 and began careful cost estimates with museum architects and exhibit designers, did it become clear that millions more would be needed to make the museum the one trustees had decided would be most beneficial to Scouting and the University.

When Dr. Kala Stroup, new president of Murray State, found that a first-rate museum couldn't be created from the \$500,000 BSA endowment, the university building, and the university's available funds, she called together the town's leaders and explained the predicament. She didn't need to tell them what cultural and monetary benefits could accrue to the whole area if a museum drew hundreds of thousands of visitors.

If You Plan To Go

The Boy Scouts of America National Museum is located at Murray State University in Murray, Ky. It will be open until Oct. 1, 1986, before closing to complete building renovation and install additional exhibits. It is scheduled to reopen in June 1987.

Hours are 9 A.M. to 8 P.M. daily.

Admission prices are \$4.50 for adults, \$4 for senior citizens (65 and older), \$3.50 for children (age 6-12), and \$3 apiece for groups of six or more.

For more information, write: The BSA National Museum, Murray State University, Murray, Ky. 42071, or call (502) 762-3190.

inspected the campus. They found a peaceful mixture of stately white-pillared buildings and rectilinear modernistic ones amid 232 acres of trees and lawns. There were 7,500 students drawn from several states. The institution had started as a normal (teachers') school in 1922 and grown to become part of Kentucky's eight-campus state university system. Now it envisioned itself as a fitting home of the BSA museum.

The university's offer of a major building plus operating funds was the best available, the committee decided in October. Accordingly, the BSA announced that its museum would open in autumn of 1982 at Murray.

This prophecy might have come true on schedule if the museum had merely reassembled its trove of badges, patches, uniforms, equipment, handbooks, posters, and assorted artifacts—30,000 items in all. Deploying rows of showcases doesn't take years.

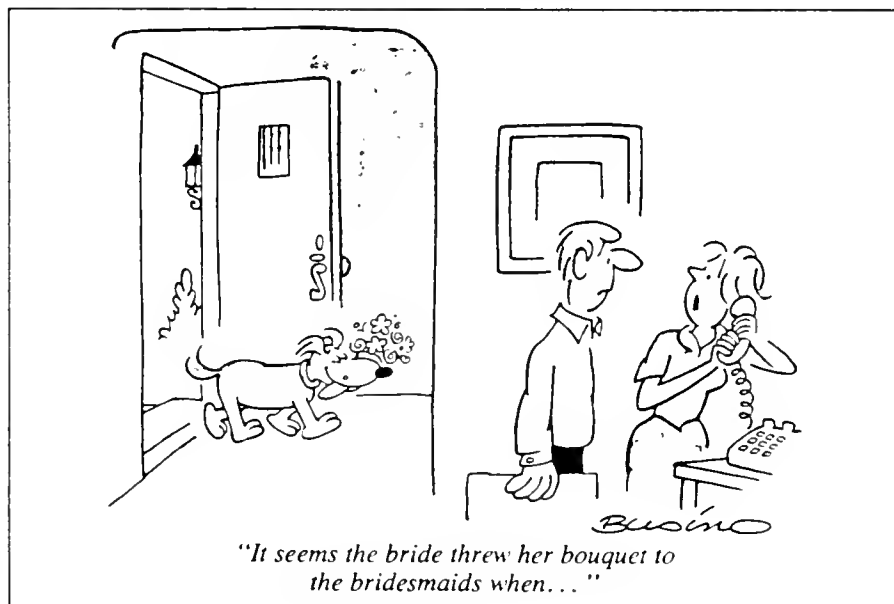
But new ideas were in the air. Museums were changing. Some, like the San Francisco Exploratorium and Philadelphia's Franklin Museum and the Indianapolis Children's Museum, were lively and astonishing. Could the BSA museum somehow be enlivened, too?

"Let's hire a museum professional," suggested Murray State authorities. That was fine with the BSA. And so, from a number of applicants, Darwin Paul Kelsey was chosen. Kelsey's life had changed direction several times. As a farm boy he never saw Scouts, never entered a museum. Two years in junior college led to a job as a nuclear reactor operator. Then a near-fatal auto crash made him ponder what he wanted to do with his life. He determined to get a college degree and become a high school history teacher. But classroom teaching wasn't what he wanted either, he found. He preferred rummaging in history,

There Kelsey found a career. In 16 years at Sturbridge he became noted in the museum world—consultant to Harvard and Columbia, speaker at learned conclaves as far away as Australia. Eventually he was directing a staff of 400, managing a yearly budget of \$2.5 million, and helping attract a half-million visitors a year.

Meanwhile, the Scouting bug bit him. When his first son joined a Cub pack, he, too, was drawn in, first as a helpful dad, then as assistant Webelos leader. He began to scan Scout history. "I discovered there was little analysis of Scouting's importance in American life," he said. "No social phenomenon with such immense impact on families and communities has had such slight attention from scholars. So when I heard of the opening at Murray, I thought I might be interested. I wrote a letter of inquiry."

He was interviewed and made bold suggestions. He talked about "dramatic presentations of living history" via video discs, robots, live shows, and



"The Johnston Museum only drew 40,000 people a year," someone pointed out. "Can we do better?"

Kelsey described the concepts that should make the new museum a crowd-pleaser. He went on, "Of the 12 million annual vacationists within 25 miles of here, perhaps one percent will stop at our museum. Of the million-plus active Scouts and Scouters living within a day's drive, we should attract at least two percent. Of the million school kids within 150 miles, one percent would represent another ten thousand visitors, or about one school bus per day. These are modest projections which we might reasonably attain within three to five years of opening."

A committee formed. Kentucky's state government and cultural foundation gave it a half-million apiece. Following with five-figure grants from 30 businesses, it soon had \$2,500,000 in hand. "Now it's Scouting's turn," said the BSA treasurer, Frank William Gay, who knew all about the plans. "This museum can make people feel differently about themselves and Scouting. It's a marketing tool. I think our Executive Board should find another \$1,500,000 for it—and not from our operating budget." It was done.

These whopping numbers didn't surprise Kelsey. "I felt that a movement with as broad a base as Scouting, and as important a mission, surely could raise money to do a first-rate museum if it chose to," he says. "We'll need millions more as we add exhibits and programs, but we can do it."

Visitors during the first season have been surprised and delighted by the creative use of sophisticated audio-visual techniques to tell the Scouting story. What do they see, hear, feel, and do? That's a story in itself. Certainly our new national museum is like none other. Maybe you should go see for yourself. ■



"He was that kind of guy, either you loved him or you hated him."

ARTS & FILMS

Tailoring museums to audience, purpose

LIVES IN THE ARTS

By Robert Taylor
Globe Staff

When Michael Sand goes to a museum, he watches, first of all, children responding to the exhibits. "Some youngsters will walk away, but what's important is to see who leaves first, the parent or the child. There's an honesty in the child's response. That's what I'm after — not an aesthetic design result, especially, but the reality of the hands-on experience."

"Hands on" is a key phrase in Sand's lexicon. A museum planning consultant based in Brookline, he is perhaps best-known for his work on children's museums, although he has a multitude of other projects to his credit. These range from the mammoth (helping to plan, in 1977, the \$40-million Lowell National Park) to the relatively small (the new children's museum in Muncie, Ind., population 85,000). Called upon to integrate planning elements, he often has to discover — sometimes to the surprise of backers — what the museum is really all about.

"I was a student at the Rhode Island School of Design when I met Charles Eames back in 1961," Sand said. "Eames is remembered for his famous chair, but he was also committed to the film medium and used film in design programs. For the IBM Pavilion at the 1964 New York World's Fair, I came up with an exhibit, 'How Thinking Machines Do Think — Some of the Time,' which started what has proved to be a continuous personal interest in computer software. I also met Michael Spock, the director of the Children's Museum here, worked closely with him and discovered the pleasures of developing what he decided should be a hands-on enterprise. Take my exhibit on film, which is still at the museum — it uses all sorts of materials to



Michael Sand explains various kinds of moving pictures to visitors at the Children's Museum in Boston. GLOBE PHOTO BY JANET KNOTT

'There's an honesty in the child's response. That's what I'm after . . . The pedagogical and the playful interact.'

— Museum designer Michael Sand

ask the question 'why do pictures move?' You can see Mutoscopes, hand-cranked movies with their flicker-fusion effect, story boards, the technology of the subject and then, for a device called the Zoetrope, actually make your own film strip. The pedagogical and the playful interact.

"More recently, my company has been involved with the development of a children's museum in St. Petersburg, Fla. The demographics of the area, of course, indicate there are more older people than younger people in St. Petersburg. Furthermore, our surveys showed that, even as a children's museum, it would be frequented by as many adults as children. So I suggested that, instead of establishing a children's museum, they ought to open a museum of gerontology.

"Seemingly my position repre-

sented a 180-degree turnaround, but was it, actually? By addressing the interests of the museum's potential audience, we had approached the undertaking in a fresh light. The subject of aging is cross-generational. Why should aging include one group and leave out another? This would, in fact, be a museum about growing up. Between the old and the young there's a lot of empathy — fear of being alone, of being hurt, of the dark. We'd look at the things you need, at dependence and independence and physical change. In short, this museum will act as a bond between younger and older persons in which they'll explore their similarities and differences.

"For a new National Museum for the Boy Scouts, I've included the customary access for the handicapped; but in general, those entering the museum will

have to find their way into it. Just being there validates your skills as a Boy Scout. One of the entrances, you see, requires coming in hand-over-hand via a rope bridge. The displays will involve the audience. There's an embroidering machine on which you can stitch your own merit badges; there's a robot answering questions through a touch-screen response. It won't be a traditional design."

Sand has designed museums in New Orleans; Richmond, Va.; Washington, D.C.; Old Sturbridge Village; and Macomber Farm, Framingham. Each involves special problems. Some museums must serve as serious revenue-producing operations in order to remain viable. Some must assign higher priority to admissions than to gift shops and bookstores. The institution of the museum is undergoing rapid alteration, taking on aspects of show-biz, but Sand feels it would be disastrous if this became entangled with a museum's curatorial or scholarly functions.

"True, we are competing for the time of the viewer," he says, "but I would hate to see museums abandoning their traditional scholarly function. As I see it, however, in the future we're going to have specialized museums scattered throughout shopping malls and other clusters of population. The Boston Museum of Fine Arts 'satellite' museum in Quincy Market was, I'd say, an excellent model. That was a short-term project, a downtown branch open while the MFA was closed for the installation of air-conditioning, but it was also a harbinger of museums to come.

"Such museums, diverse and entertaining, will open up new audiences. If there is any single word about the direction in which museums are going, it is this: decentralization. The museum of the future will be many museums with many specialties. Hands-on access to culture, you might say."

Heritage Plantation New Look for Old America

Last winter, Curator Richard Ressmeyer took one final look at the old Americana exhibit in the Museum of Arts and Crafts at Heritage Plantation — and decided to pull the rug.

The problem wasn't the rug: it was the exhibit itself. The display was so static, tens of thousands of visitors had literally worn a path in the carpet as they travelled precisely the same route day after day, month after month.

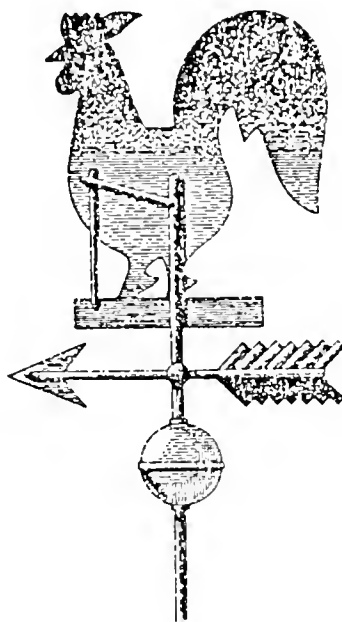
"The need to change the carpet was really a marvelous opportunity to redo the whole layout," Ressmeyer says, "and this time to get it right, to open things up and make them more accessible and more interesting. I'd been bothered by the original display ever since I came here: it wasn't integrated and it wasn't flexible."

Ressmeyer engaged the creative services of Michael Sand, a professional museum designer from Boston. Sand's solution was to reorganize the entire exhibit, eliminating the old restrictive patterns, creating alcoves and opening up spaces for individual visitors or small groups to tarry over displays of special interest.

At the end of the gallery, a larger open area has been created to accommodate school groups. "It's very important that students have a place here to gather and discuss what they've been seeing and feeling," Sand says. "Previously, they had to wait until they had left the room, and by then the experience had passed."

As a by-product of Sand's new layout, the lighting in the entire gallery is now balanced evenly, a result that had previously been considered impossible because of the dominance of one outside wall which was mostly glass.

The Museum's Americana col-



lections include portraits, woodcarving, sculpture, metalworking and other media in the creation of folk art, scrimshaw, weathervanes, toys, trade signs and western art. The museum houses one of the largest collections of Crowell carved birds, as well as works by such noted American artists and artisans as Frederic Remington, Harry Jackson, Cyrus Dallin, Samuel Anderson Robb, Thomas V. Brooks and Erastus Salisbury Field.

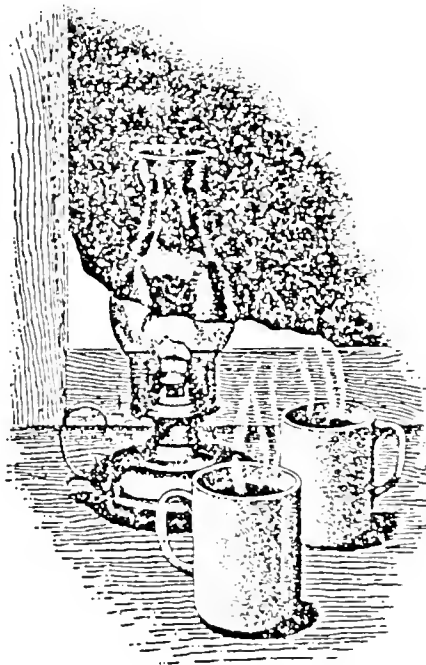
"My concept in designing eclectic exhibits like this one is that people have to be able to gravitate naturally to the things they find particularly appealing," Sand says, "and the museum can't push them around. A good museum is a salad bar, and if you use patience and imagination in working with non-homogeneous exhibits until you find the right threads and themes, the visitor will create his own feast."

— Henry Scammell

Family Entertainment at Eastham's First Encounter

Happening every first and third Saturday of the month at the First Encounter Coffeehouse in Eastham is good quality, something-for-the-whole-family entertainment. Located on Samoset Road, the First Encounter is actually an old church. Small and cozy — the maximum seating is 100 — every seat has a good view. Coffee, tea, cakes and hot cider are available. Admission is \$5 and available at the door. The shows — whether they be bluegrass, blues or folk — are presented by well-known acoustic performers. For more information, or a schedule, call 255-5438.

— Lisa Sheehy



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THE MUNCIE STAR

"Where the Spirit of the Lord Is, There Is Liberty"—II Cor. 3:17.

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FORTY-EIGHT PAGES

Mastermind

Sand Man at Children's Museum No Sleeper

By NANCY MILLARD

Special Features Writer

Michael Sand settled comfortably into his backyard log cabin where he's living the next four months and talked about tomorrow, not the nuts and bolts tomorrow we anticipate, but a new way of seeing and learning and experiencing.

As planner and director of the new Muncie Children's Museum, Sand has already started adapting the museum site, the former Ball Stores Thrift store, to house exhibits to encourage children to experience and get involved.

"An exhibit is an idea, not a lot of stuff to look at," says Sand, who is also a visiting lecturer at Ball State College of Architecture and Planning this fall. "This will be a learning center, a place to discover, not a place to look at things in glass cases."

A designer, educator, friend of the child, he's hard to fit into any professional slot . . . he's ahead of them. His accent is partly Brooklyn, where he grew up, partly Boston or Cambridge, where his design firm is located. He and Margaret, his wife, and two young daughters live in a "big old professorial house in Cambridge," not like here where the birds awaken him and he can walk most anywhere he wants to go.

When he arrived in late August, he took his family camping through Indiana state parks to familiarize himself with our area. He's socialized with the museum board, met with business and community leaders and is impressed with the way they work together.

Contacted a year ago by Mrs. William (Julie) Skinner to be a consultant to the Tri Kappa museum committee, Sand advised them how to go about planning for the museum.

"Michael Sand had been recommended to us by the Center for Inquiry and Discovery in Washington, D.C. We were concerned about the size of Muncie and wondered how we could tailor a museum to our community," Julie says. "Basically we hired him as a consultant. He came here for a very full day and met with business and community leaders and people from the

university, then he sent us a long letter with ideas and suggestions, all very positive, very encouraging.

"I kept him informed as to our progress and sent him the brochure and newspaper clippings. We were delighted when he wrote to us this summer offering to come and get the museum started."

Sand had developed exhibits for the Smithsonian Institution, the Chicago Museum of Science and Industry, the Institute of Contemporary Art in Boston and with his firm had been responsible for the planning, research and design of Boston's major Bicentennial exhibit, the Revolution.

His eyes light up like a mischievous child when he describes it. "We gave everyone coming to the exhibit at Faneuil Hall a questionnaire which they filled out telling how they would have solved a problem or reacted to some of the events leading to the American Revolution. Then as they left our computer analyzed whether they'd be classed a Tory or what."

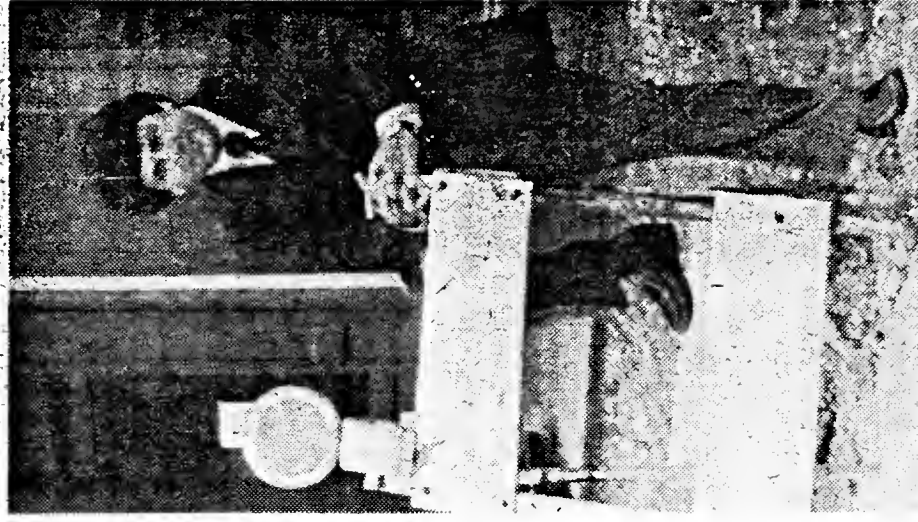
"An exhibition is ideas, not things. What does an object stand for, what's the meaning, the worth? Object servers can't read an object. If you go to an exhibition of English antique silver, can you read that silver? Not unless that's one of your special areas of knowledge."

"Most exhibitions are designed for the curators. My notion is a museum should encourage people to have new ideas, new areas of insight. The exhibits should provide first-hand, hands-on experiences."

"The first premise of the Children's Museum should be exploratory. We are not here to repeat past successes."

His intention is to have several museums, which he is now in contact with, underwrite, collaborate and produce the same exhibit which would run simultaneously.

If you'd like to learn more about this many-faceted man, volunteer to work alongside him creating and building the Muncie Children's Museum on Walnut Street, just south of the Plaza.



Michael Sand, eminent designer of museum exhibits, has come to Muncie as museum planner and acting director for the Muncie Children's Museum. He stands in the remodeling rubble outside the building. (Star Photo)

'Ideas Into Realities'

Students

By FLORENCE YEAGER
For The Muncie Star

Ball State University art and architecture students are getting practical experience, becoming more involved in the Muncie community, and furthering their educations by contributing ideas and volunteer work to the Muncie Children's Museum which will open Dec. 27 at 519 S. Walnut Street.

The students are working on graphics and helping prepare four of the seven exhibits which will be on display when the museum's first visitors walk through the door.

So far, the student work has meant coming up with artistic designs, providing suggestions for exhibits, refining some of these ideas, and building scale models. Once winter quarter is underway, the students will break out tools and brushes to turn their ideas into realities.

Michael Sand, museum planner, acting museum director, and visiting architecture lecturer at Ball State, notes that he is "getting an amazing amount of quality work from the students."

The exhibits which have architecture student input will be "Time," "Human Habitat," "Illusions," and "Learn Not To Burn."

"Children do not have a very good concept of time," pointed out Sand. "This exhibit will give them clearer notions about intervals such as the length of a minute, a month, or a year. We also want to help them recognize the pattern of time past, present and future and help them develop a vocabulary to describe time such as 'last spring' or 'the day before yesterday.'"

Fourth year architecture students and Ball State art students are joining forces to create the "Time" exhibit.

Tim Brinduse, Anderson architecture student, and Roger Harris, Logansport art and photography student, for example, are designing a device in which a child can drop a ball. The ball will take one minute to roll from the top of the device to the bottom. The art students have prepared graphics which will suggest what the child could do during that minute. According to the art students, David Lappin, Rushville senior, and Suzanne Skiles, Ross-ville junior, the children can elect to spend a minute doing such things as standing on one foot, crouch-

Working on



Roger Harris (left), Logansport art and photography junior at Ball State University, and Tim Brinduse (center), Anderson fourth year architecture student, watch Michael Sand, Muncie Children's Museum planner, test their ideas for a one minute timer. The students are designing such a device for an exhibit aimed at giving children a better concept of time. The museum will open Dec. 27. (BSU News Bureau Photo)

ing, trying not to blink, sticking out their tongues, or hardest of all for a child — holding perfectly still. The illustrations will be about six high and the timer will be about four feet in length.

Sand said the children will also learn to judge the length of a day by focusing on their activities, getting up, getting dressed, having breakfast, going to school, and so forth. They will learn about the length

Museum

of a year by focusing on activities at different seasons.

How long is a lifetime? Children trying to figure that one out will select symbol tags ranging from a crib to a coffin and arrange them in sequences on two parallel ropes. By arranging the symbols, the child can show some of the important events that have already taken place in his lifetime such as acquiring a tricycle, starting to school, getting a brother or sister, death of a loved one, and visiting the museum for the first time.

"In fact," said Sand, "a whole family could do this together. The parents could start with their lifetime and show where the child's life starts."

Sand emphasized that all of the exhibits at the museum will be designed so that youngsters will have things to touch and do.

"Human Habitat," designed by fourth year architecture students, will be constructed by first-year students. This maze of crawl spaces will enable the children to compare the abilities and limitations of human bodies with those of animals. The idea is to help them gain insight and greater appreciation of both man's and animals' locomotive abilities.

"Illusions" was originally the idea of Dartmouth's Adelbert Arnes, an attorney who became an artist and then a psychologist. Two rooms of optical illusions (four foot cubes) will be built. From one viewpoint, the rooms will appear normal but from another distortions will be apparent.

The architecture students have designed a ramp around the rooms so children can view the rooms from the proper vantage points. The construction of the cubicals will be done by IVY Tech's advanced framing class under the supervision of Mendel Broyles.

"The illusions," said Sand, "will provide curiosity and encourage all the visitors to test their judgment and measure the accuracy of their visual perceptions."

Fourth year architecture students have also had input into the "Learn Not To Burn" exhibit which is being developed in cooperation with the Muncie Public Schools and the Muncie Fire Department. Firemen will build the exhibit which will give children an opportunity to practice the skills required to exit a burning building safely.

Children's Museum gets put to the test

By JOY LEWIS

Children scrambling in all directions: Up the stairs to make movies. Down the stairs to band grind coffee. Around the corner to see Sam, the snake, twist around his favorite branch. And back up the stairs to pick up chains or enormous paper-clips.

Noise everywhere: Hammers pounding on nails. Giggles in front of fun-house mirrors. An old-fashioned baby carriage rolling on wooden floors.

And most of all — the excitement of discovery: "Look what I found in the big doll house! A cow!" said one knee-high boy as he held a small dog statue above his head for all to see.

"Wow! I can make numbers," another wide-eyed boy shouted as he tapped the keys of an adding machine and watched 1's, 2's and 3's suddenly appear on a roll of paper.

Such bedlam is common in the new Visitor Center at the Children's Museum on the Jamaica way. The center is a multi-level jungle-gym system of interconnected platforms in what was the old auditorium.

While it doesn't open officially until Oct. 19, this Summer it's open Tuesday and Thursday afternoons for "Guinea Pig Days". The "guinea pigs" are about 100 children, from 3 to 8-years-old, who are testing out the center's new participation exhibits.

To an adult it may seem disorderly to see children running noisily from one exhibit to the next.

"But the kids love it," said Phyllis O'Connell, assistant director of the Children's Museum. "Until four years ago all museum exhibits were behind glass. That wasn't good."

"Children want to reach, to touch, to taste, to feel, to smell, to take apart, to put together," she continued as a girl with curly blond hair ran over to a wicker basket of old clothes, pulled out a blouse and began washing it

on a scrub board set in a wooden wash-bin.

"Those clothes are washed all day long," she said. "Grandfather's Cellar is very popular. Besides the washing area, there's the work bench, walk-in doll house, butter churner, ice-cream freezer, coffee grinder, rug beater and an old trunk — all open for exploration."

At each participation exhibit, such as the microscopes with directions on how to use them, there is an observer who evaluates how the children interact with the exhibit. The center also has general observers who often watch just one child, noting what exhibit he went to first, where he spent the most time and what exhibits he ignored.

"The best-liked exhibits will become permanent," said Michael Spock, 35, museum director. "From these Guinea Pig Days we're also learning where to place each exhibit."

"For example, the turtles used to be next to an exhibit of Algonquin Indian clothing. We noticed that most children got so involved with the turtles that they didn't bother to try on the clothes. So, last week we moved the turtles to the other side of the center."

A coed walked by wearing a sandwich board which read: "I AM A GUINEA PIG, WHAT'S UP?"

"What's up?" asked a little girl in red Bermudas.

"A Japanese flower show. Right now. Upstairs in the theater," the coed said.

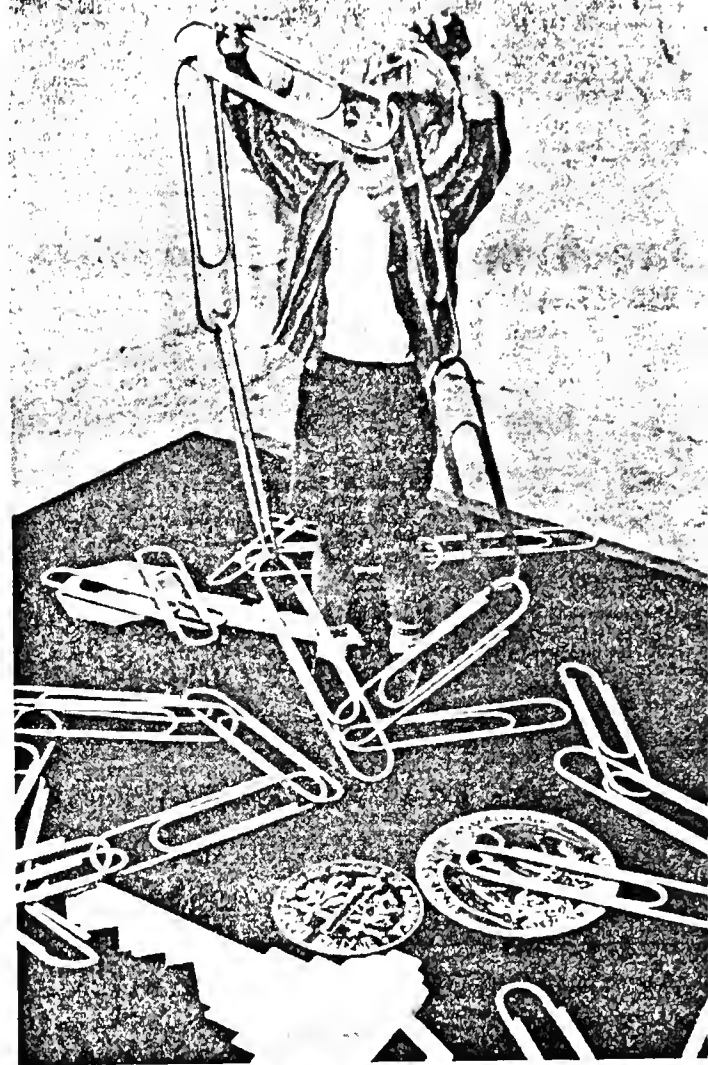
The little girl went up into the demonstration theater and joined other kids sitting on semi-circular carpeted steps. In front two Japanese women were arranging roses and hemlock. Later some children stayed to make their own arrangements.

But the girl in the red Bermudas decided to do something else. She ran down stairs to turn the handle of a penny arcade machine and watch an old fashioned movie flip by on paper cards.

Oversize paper clips at the Children's Museum are almost as big as Freddie Mahoney, 3, of Newton.

Alexander Cherniack, 4, of Lincoln, shows Penelope Tingle, 5, of Cambridge how to wash clothes the way grandma did.

Paul J. Connell photos



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